

sadness among the multitudes whom she had helped and befriended during her busy lifetime.

I met Mrs. Elisabeth Smith in 1972, the year I first became a candidate for the U.S. Senate. She came to our campaign headquarters in Raleigh's Sir Walter Hotel, announcing that she had come to support me—perhaps the most improbable Senate candidate in the history of the republic.

And support me she did, vigorously, from the first campaign in 1972 down through the years until 1996, the year of my fourth reelection.

That day in 1972, she had just retired after long service as a registered nurse in the office of a prominent Raleigh physician.

There was never any question about her fervent love for her country, nor her devotion to the moral and spiritual principles laid down by the Founding Fathers.

She agreed to take on the responsibilities of treasurer of four of the five campaigns conducted by the Helms for Senate campaign organizations.

Year after year, Lib Smith was a sort of beloved "mother hen" to the throngs of volunteer campaign workers as well as those who bore primary responsibilities conducting the campaigns. She was a soothing influence when tempers festered. She was a reliable friend to all who needed her. And she performed perfectly and responsibly as the official Treasurer of every Helms for Senate campaign from 1978 through 1990.

She was a faithful member of St. Timothy's Episcopal Church, the Diocese of North Carolina, and the Altar Guild. In her "spare time" she did the needlework for St. Timothy's Altar Vestments—as well as anything else that needed doing at her church.

I learned only recently that she was renowned as a ballroom dancer—and as an artist who painted many portraits of loved ones and friends. Her two children—son Phillip W. Smith and daughter Mrs. Gayle Bullock—provided her with four grandchildren and six great-grandchildren.

Mr. President, I know of no one who enjoyed life more than Lib Smith. She brought joy and comfort to countless others. She was a wonderfully remarkable lady whom I will never forget and to whom I shall always be grateful.●

VERMONT MOZART FESTIVAL

● Mr. LEAHY. Mr. President, I rise today to speak about an event that has been a Vermont cultural tradition for twenty-five years. The Vermont Mozart Festival began in 1974, and through the vision of its founders, it has grown tremendously in popularity, today attracting over 17,000 advance ticket buyers for a series of 25 concerts in 16 different locations across the state.

The international acclaim of Wolfgang Amadeus Mozart is clearly demonstrated by the long distances loyal festival attendees travel each year.

Concert-goers flock from all across the United States, Canada and even as far away as Europe to hear top-caliber musicians perform world-class compositions. These faithful return year after year to hear the works of a variety of composers, with a primary focus on the symphonies, concertos and other brilliant works of Mozart.

The festival is a tradition for the Leahy family. I was honored when the festival asked me to speak at a concert to honor its 25th anniversary. I took this opportunity to praise the musicians but also to acknowledge the dedication of the festival organizers and the expansive volunteer network, now numbering over 150. The fruits of their efforts are clear from the warm applause that bring the curtain down at the end of each performance.

Mr. President, I ask that a recent article about the Vermont Mozart Festival that appeared in the Rutland Herald be printed in the RECORD so that all Senators and their staff can learn more about this great Vermont tradition.

The article follows:

[From the Rutland Herald, July 5, 1998]

FESTIVAL CELEBRATES 25TH YEAR WITH MORE GREAT MUSIC

(By Jim Lowe)

The Vermont Mozart Festival's 25 years of success come from turning adversity to advantage, making the most of a situation, according to two of its founders, Melvin Kaplan and William Metcalfe.

When Kaplan, the festival's artistic director from the beginning, discovered Shelburne Farms in a book of North American barns, he got himself invited to tea with Elizabeth Webb, the estate's owner.

"No one living in this community 25 years ago had ever seen it. It was a private home. It was like stepping into a fairy tale," Kaplan said.

"So I said to her, 'Gee, two years from now we're going to start a festival, and it would be wonderful to have concerts here.' And she said, 'Why don't you come and have your concerts here?' A lot of people wouldn't have asked the question."

Five months before the festival opened, however, the Webb children reduced the offer to only a few concerts each year. "Because of that, we turned it into doing multiple locations, which turned out to be a big plus," Kaplan said.

"I think of the concept, which is so special," added Metcalfe, who conducts choral and orchestral concerts, as well as leading the annual Gilbert and Sullivan operetta. "I think the concept, in my mind, is that you take advantage of the special locations we have around Burlington, and you put high quality music into those locations, and build programs in a way which suits the locations. I think that makes this festival very special."

The Vermont Mozart Festival is celebrating its 25th anniversary this summer with 25 concerts at 16 different locations in 12 towns. After a special presentation of the Peter Shaffer play, "Amadeus," July 10 and 11 at Burlington's Flynn Theatre, produced with Vermont Stage Company and the Flynn, the festival will formally open July 12 with the orchestral concert at Shelburne Farms, including the annual dressage exhibition. The festival actually opened July 4 with a pre-season holiday concert at Sugarbush, and closes Aug. 12 at Stowe's Trapp Family Meadow.

"They've got a great theme—the whole notion of Mozart, the greatest composer who ever lived," Thomas Philibon, executive director of the Vermont Symphony Orchestra, said of the festival's success.

"They've been at it all those years, and they really know how to fix up the events and make it so they can attract a lot of happy people."

It all started when Kaplan, a professional oboist and New York concert manager, and his wife, violist Ynez Lynch, bought a barn in Charlotte in 1971, and converted it into a house. He was approached by University of Vermont Lane Series director Jack Trevithick, UVM choral director James Chapman and Metcalfe, who though a UVM history professor had taken over the music department for a year. They asked him to join them in creating a summer music event.

Thus, in 1974, under the auspices of the UVM Lanes Series, the first Vermont Mozart Festival presented 10 concerts over a two-week period, including the opening concert at the UVM Show Barn, Mozart piano concertos on the Lake Champlain Ferry performed by Beaux Arts Trio pianist Menahem Pressler, and myriad ancillary activities. The concert in the Shelburne Farms ballroom was the first time the Webb estate had ever been used for a public event.

Kaplan had connections throughout the music world, and invited some of his well-known musician friends, including Pressler, New York Philharmonic Principal Flutist Julius Baker, as well as his own world-touring ensembles, the New York Chamber Soloists and the Festival Winds. Over 25 years, the festival has attracted some of the world's greatest musicians, including a benefit concert in 1980 by Benny Goodman.

"He looked like a very old man," Kaplan said of the great jazz clarinetist's performance. "He walked up on stage, started to play, and lost 40 years. It was just astonishing."

The festival featured L'Orchestre Symphonique de Montreal (Montreal Symphony) in 1989, but over the years it has presented concerts by such famed ensembles as the Beaux Arts Trio, the Guarneri Quartet, and the Tokyo Quartet. The Emerson String Quartet and the Ying Quartet can thank the festival for some of their earliest concerts. (Both are returning this season.)

"It becomes more like family," Kaplan said. "The people that come here come from San Francisco, Montreal, Ottawa, Philadelphia, New York, etc. Some people come from Europe. Almost all of them have known each other from 30 to 50 years. It's like getting a big family back together."

"It's also true that we've had Vermont musicians here, and it's still true. It's a wonderful mix from people from all over the place," Metcalfe added.

Programming, too, has broadened out of necessity. The first two years were devoted entirely to Mozart, including symphonies, piano concertos, chamber and choral works. After the second year, with three weeks of concerts, it was decided to vary the programming. In addition to the 206 works by Mozart the festival programmed over 25 years, 1,948 by other composers have been performed.

"In the beginning, we felt that an audience of 600 or 700 for big events was enormous," Kaplan said. "When we started to get audiences of 1,900 and 2,000, I convinced the board it made no sense to play a Mozart symphony with just five strings. Little by little, we've increased it so that we have as big an orchestra as we could put on the Shelburne Farms porch. We're stretching it a tiny bit to do Brahms Double Concerto this year."

Still, Mozart remains the staple, and for this year's final concert at Shelburne Farms Aug. 1, Metcalfe will conduct his Oriana

Singers and the Festival Orchestra in Robert Levin's new orchestration of the Requiem. (Mozart died before the work was completed; the version traditionally performed is by his student, Franz Süssmayr.)

"It's different, and I think it's really good," Metcalfe said. "Part of the Mozart Festival tradition is to introduce new things as well as maintain continuity. It opens your ears."

The festival was a popular success from the beginning, with all concerts selling out the first year, but achieving financial stability took a while. After opening with a \$36,000 budget, the festival incurred substantial deficits for its first three years, while under the financial umbrella of the University of Vermont.

When UVM then dropped the festival as a financial liability, its leaders managed to turn it to their advantage. Previously, Burlington businessman Duncan Brown had told Kaplan that if there was any problem with the university, he would solve it.

"I called him," Kaplan said. "He said, 'What do you need?' I said I needed \$55,000 and a secretary to do nothing but that, and an office for her."

Brown hired the secretary, provided space for her at his office, and called together a meeting of a hundred of his music-loving friends and acquaintances at St. Paul's Cathedral.

"Ultimately, it ended up with a bunch of people sitting around saying they didn't want it to die. They met again, and formed the corporation," Kaplan said. "It was much better for the festival to have a community board that was invested emotionally and financially in the whole operation."

Today, the festival has a budget of just over \$600,000, with a year-round full-time staff of three, two more in summer. Ticket sales have grown from \$13,917 in 1974 to \$307,316 in 1997. This year, some 17,000 tickets—6,000 more than last year—were sold by the June 15 discount deadline.

If tickets were to pay the cost of the festival, though, they would be \$30 as opposed to the \$19 charged, explained Trish Sweeney, the festival's executive director since 1996. Fund-raising activities make up the rest, including individual gifts (membership), and merchandise sales, but the largest portion is business sponsorship.

Volunteers, numbering some 160, represent the festival's major support group. It requires 60 for each Shelburne Farms concert. "We have so many who are coming to every concert, which is a blessing because they really know what they are doing," Sweeney said. "People jockey for concerts. For the smaller ones, we have to turn people away."

Although the festival is celebrating its 25th anniversary this year, it doesn't have time to rest. Most of its next season is already set, much of it based on the Paris Piano Trio, which was so successful in the winter season's Burlington chamber music series.

"I think we're going to do the Beethoven Triple Concerto on the opening concert," Kaplan said. "And then on the weekend, on the Friday, Saturday and Sunday, they'll each play a solo with orchestra, and they'll do a trio concert in the middle of that week."●

IN RECOGNITION OF NATIONAL PAYROLL WEEK 1998

● Mr. SANTORUM. Mr. President, I would like to take a few minutes of Senate business to recognize National Payroll Week 1998, which has been designated as September 14-18.

National Payroll Week was founded by the American Payroll Association in 1996 to honor the men and women whose tax contributions support the American Dream and the payroll professionals who are dedicated to processing those contributions.

In particular, the Susquehanna Valley Chapter of the American Payroll Association represents 186,000 residents in Pennsylvania who are employed by 21 businesses. These taxpayers and businesses contribute millions of dollars to the federal treasury through payroll taxes each year. These taxes go toward important civic projects including roads, schools and crime prevention. In addition, taxpayers and payroll professionals are partners in upholding the Social Security and Medicare systems.

Mr. President, I ask my colleagues to join with me in commending the taxpayers and payroll professionals who, through the collection, reporting and payment of payroll taxes, have set a national precedent of what works in America.●

HEROES IN REDFORD TOWNSHIP

● Mr. ABRAHAM. Mr. President, I rise today to recognize the heroic actions of Sgt. James Turner and Sgt. Adam Pasciak of the Redford Township Police Department in Michigan. On June 10, 1998 both gentlemen were patrolling the South end of Redford Township when they made a routine traffic stop. It was discovered upon investigating that the driver of the vehicle had a revoked driver's license. Sgt. Turner and Sgt. Pasciak approached the car to place the driver under arrest. As Sgt. Pasciak began to pat the subject down, the subject pulled out a gun and began to shoot. Sgt. Pasciak was critically wounded while Sgt. Turner shot back to protect himself and Sgt. Pasciak. Further gunfight ensued between Sgt. Turner and the subject ending in the subject being mortally wounded. The lives of both Sgt. Turner and his partner were saved.

Sgt. Turner and Sgt. Pasciak displayed tremendous bravery on June 10, 1998. They are true heroes whom Redford Township and the State of Michigan should be very proud of. It is my pleasure to honor both of them. I also send my warmest "get well" wishes to Sgt. Pasciak who is recovering from his gunshot wounds at home.●

EBRI'S 20TH ANNIVERSARY

● Mr. GRASSLEY. Mr. President, I rise today to recognize an organization that has served the U.S. Senate well for 20 years. The organization I want to talk about is the Employee Benefit Research Institute or EBRI, as we call it. EBRI is observing its 20th anniversary today, September 14. Created with the help of a handful of employee benefit consultants and actuaries in 1978 who wanted to fill the void that existed relating to data about employee benefits,

EBRI has increased its membership to include representatives from pension funds to Fortune 500 companies, labor unions, and trade associations.

With this broad representation, EBRI has the ability to influence policy-makers and elected officials throughout the country. But EBRI uses its influence wisely. EBRI does not lobby Members of Congress or other governmental agencies. Rather, its mission is to provide objective, nonpartisan information on the issues of economic security and employee benefits. EBRI does its job very, very well.

As Chairman of the Senate Special Committee on Aging, I can personally attest to the value of EBRI's work and the expertise of its staff. Last year, the CEO of EBRI, Dallas Salisbury moderated a panel forum consisting of 6 experts who discussed the role of employment in retirement income. This forum led to a Senate hearing on the issue of the implications of raising the retirement age, as well as a number of articles in newspapers and magazines on the need to consider whether older Americans have sufficient opportunities to stay employed.

More recently, EBRI was actively involved with its educational partner, the American Savings Education Council (ASEC), in the planning of the first National Summit on Retirement Savings. This Summit was part of an initiative I introduced in the Senate called the Savings Are Vital to Everyone's Retirement or SAVER Act. The Summit attracted international attention and has put the Department of Labor, ASEC, and state and local governments on a course toward enhancing the awareness of Americans about the need to save for retirement and how to go about it.

I know my colleagues value the work of EBRI just as much I do. In the years ahead, I am sure we will continue to rely heavily on the research and the publications produced by EBRI. The issues EBRI concerns itself with—employee benefits and income security—are receiving more national attention than ever before. EBRI's contributions as an objective provider of information will help make the job of ensuring Americans have health and income security in retirement easier to achieve.●

TRIBUTE TO BENNY GOLSON

● Mr. SANTORUM. Mr. President, I rise today to pay tribute to Benny Golson for his extraordinary career as a musician and a composer.

I am proud to say that Mr. Golson began his professional career in Philadelphia. He went on to compose music for many household names such as Diana Ross, Sammy Davis, Jr., Mickey Rooney and Dizzy Gillespie. He then began writing for the hit TV shows "M*A*S*H" and "The Partridge Family" as well as pilots for CBS, ABC and NBC and the Academy Awards.

During a two year residency at William Paterson College, Mr. Golson